



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XI, No. 3.

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 26, 1912.

SINGLE COPIES, 10 CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 7 West 40th St.—Old Masters.
Knoedler Galleries, 581 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Lewis & Simmons—Objects of art and old masters.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Pictures old and modern.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

MUSEUM GETS FINE MADONNA.

The beautiful "Madonna and Child," reproduced on this page, has been recently acquired from the Ehrich Galleries by the Worcester Museum, and both seller and purchaser are to be congratulated on the transaction.

The work, which so closely resembles that of Giovanni Bellini, as to have been attributed to that Master by many critics and connoisseurs, is probably that of his pupil, Rocco Marconi, an attribution which the Museum accepts, and for which it argues, through its Director, Mr. Gertner, with much clearness and ability.

Mr. Gertner says "The remarkable painting has proved a puzzling delight. Like

is strengthened by the failure of recent attempts by certain critics to assign this London Madonna to other men, notably to Rondinello, whose bourgeois talent is wholly unable to account for so noble a painting."

"Nevertheless, the most thorough students of Bellini's genius can no longer accept the attribution given by the National Gallery. Intensely Bellinesque as the picture is, it is certainly not primarily by the master's own hand."

* * *

"The works of only one disciple of Bellini correspond in their finer characteristics to our picture. They are the earlier paintings of Rocco Marconi, those executed between the time of his signed Madonna and Child in the Gallery at Strassburg, his first known work, shortly after 1500, to the period of his masterpiece, the 'Deposition' in the Venice Academy. Till then his talent expanded under the successive influences of Bellini, Giorgione and Cima."

* * *

"Facts concerning the life of Rocco Marconi are scanty. They are summed up in the Catalogue of the Strassburg Kunstmuseum, page 52, and in the articles by Dr. Gronau and others referred to there. Nearly all of Marconi's typical works, and some which are certainly not by him, are included in Mr. Berenson's list in his 'Venetian Painters.'"

"The fact that Marconi's Madonna and Child at Strassburg is little known, and the relative weakness of his latest work, have caused much perplexity concerning him, so that even so experienced a critic as Sir Claude Phillips has doubted whether Marconi really painted the remarkable and popular 'Deposition' in Venice. It is to Mr. Berenson's credit that he was the first critic of reputation to appreciate justly Marconi's excellence in his early work. See his 'Study and Criticism,' Vol. I, p. 126. Mr. Berenson's attribution to Marconi of the 'Portrait of a Young Man' in the collection of Mr. J. P. Carrington (illustrated p. 127), amounted almost to divination and was wholly worthy of the high standards of criticism he had at that time set for himself."

MCCORMICK HAS THE COROT.

The Chicago Daily News, in a story recently published, and entitled "Clears Art Treasure Puzzle," relates that a "mysterious box" brought to the residence of Mr. Harold McCormick at Lake Forest, Ill., some time ago, was opened and its contents examined by a Lloyds insurance agent, which deepened the mystery. It then says "the box incident was forgotten until now, when it is learned that the box contained a canvas by Corot, entitled 'Lake Nemi,' and valued at from \$65,000 to \$85,000," and that "the picture is owned by Mr. Cyrus—not Mr. Harold McCormick—and was loaned by the latter to the Chicago Art Institute in June last, where it still remains on exhibition."

It will be remembered that a splendid example of Corot, entitled "Lake Nemi," and known as the "Newcomb Corot," was sold at the Plaza in a combined auction of pictures from several estates by the American Art Association last January—that all efforts to obtain the name of the purchaser at the time were in vain, but that the ART NEWS announced exclusively that the painting had gone to a Chicago collector.

So the Daily News story presumably reveals the purchaser and location of the picture which brought the record auction price for Corots.

It is a pleasure to supplement the Chicago daily's story by this further information.

Dr. Hofstede de Groot, the noted picture "expert" of the Hague, sailed on the Kronprinzessin Cecilie from Bremen Tuesday last and is due here Tuesday next.



MADONNA AND CHILD,

By Rocco Marconi.

Purchased by the Worcester Museum from The Ehrich Galleries.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Lewis & Simmons—Rare objects of art and Old Masters.
Henry Reinhardt—Old and modern paintings.

the similar painting in the National Gallery in London, it is worthy of Bellini himself. Beautiful however as the London painting may be, it is harder in drawing than ours and less gracious in its coloring, so that it seems scarcely unreasonable to conjecture that it may be an earlier and less practiced work by the same hand. As the panel in the National Gallery is still ascribed officially by that institution and by some of its consulting authorities to Giovanni Bellini, their opinion has been urged as a reason for a similar ascription in the case of the painting here. The motive to do so

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., Madison Ave.—Drawings, etc., by Behmer and caricatures by Beerbohm.
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Ehrich Galleries, 463 Fifth Ave.—Pictures by the lesser Dutch masters.
 Folsom Galleries, 396 Fifth Ave.—Paintings of N. Y. life by noted artists to Oct. 30.
 Louis Katz Art Galleries, 103 West 74 St.—Paintings by eleven American artists.
 Kennedy & Co., 613 Fifth Ave.—Etchings by Rembrandt to Nov. 2.
 Keppel & Co., 4 East 39 St.—Drawings by the 16th, 17th and 18th century masters to Nov. 2.
 Macdowell Club, 106 West 55 St.—Second group of paintings to Oct. 28.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Art Photography to Oct. 31.
 National Arts Club, 119 East 19 St.—The Society of Illustrators.

BEERBOHM-BEHMER DISPLAY.

True to his past reputation for exhibitions of the original and "last cry" in Foreign and Domestic art, Mr. Martin Birnbaum, manager of the Berlin Photographic Gallery, No. 305 Madison Ave., opens the season with a display of over one hundred examples of the clever and original work of the German artist and illustrator, Marcus Behmer, and of 17 characteristic caricatures of prominent personages by the English Max Beerbohm.

The examples of Behmer are drawings in sanguine, watercolor and pen and ink, book plates, etchings and prints, which evidence his rare humor, keen satirical power and versatility. Each and every example is worthy of the closest study.

Mr. Beerbohm's caricatures include those of John Sargent, Lord Byron, "County Fitchay" (Clyde Fitch), and Bernard Shaw.

The combined display is of unusual merit, excellence, and originality. Further notice will be made next week.

CORRESPONDENCE.

That French Art Museum.

Editor AMERICAN ART NEWS,

Dear Sir:—

Permit me to thank you for your timely and able editorial in your issue of Oct. 19th on the subject of the new French Museum of Art, which Mr. McDougall Hawkes is organizing in this city. With you, I would disapprove any move to exclude good foreign art from being brought here for exhibition, but it seems to me that there is a sufficient amount of both old and modern works imported here every year for exhibition in the dealers and museum galleries, to make it unnecessary that private American citizens should devote their time, money and energy to the importation and exploitation of such art. I am sure that American artists and art lovers and patrons would like to know the names of the unpatriotic American men and women who Mr. Hawkes has succeeded in associating with himself in what seems to be a most un-American and snobbish movement.

Yours very truly,

American Collector.

New York, Oct. 23rd, 1912.

Editor AMERICAN ART NEWS,

Dear Sir:—

I noticed your editorial broadside against the new French Museum of Art of this city last week,—and I am sure I speak for thousands of American artists who should at once combine against this absurd, needless and snobbish enterprise. The first duty of a Nation is to build up its own art, before it aids that of other nations. American art is, to be sure, prospering today as it deserves, but its position would be far in advance of its present one, if America's wealthy citizens would devote their time and money to fostering it instead of foreign art. I sincerely trust that you will receive every possible support—as you should—from artists, art lovers and patrons in your frank and sincere protest against the new movement. I do not know Mr. Hawkes as an art patron or lover—in fact, never heard of him in the American art world—but it is possible that he holds a commanding position. As you well say, however, there is not the same amount of social advertising by a snobbish press and public, in the support of American art as in that of France.

Yours very truly,

American Artist.

Philadelphia, Oct. 19, 1912.

CHICAGO.

The following is the official version given out by Director French of the Art Institute, of the recent incident regarding a picture by Louis Betts copied by his brother and the sensational story of which, taken from the *Chicago Tribune*, a supposed non-yellow journal, the Art News regrets to have published:

"A fine little figure oil by Louis Betts, 'Apple Blossoms,' belongs to the Art Institute. The copyright of the picture belongs to Mrs. Betts. Bertram Betts, a half brother of Louis Betts, requested leave to copy the picture. The official of the Art Institute, not knowing or recalling that the picture was copyrighted, issued the usual permit to copy."

"The copyist says that he did not notice that the picture was marked 'copyright' until his copy was nearly finished. He paid no attention to it, but framed his copy and exhibited it in a dealer's window. Attention was called to it by Louis Betts' representative, and arrangements were made to have the copy brought to the Art Institute and destroyed, which was done. The Director of the Art Institute had nothing directly to do with it, and never even saw the copy."

It may be further stated that contrary to the *Tribune's* story, the copy has been in Director French's office, and that consequently it was not "destroyed while he looked on."

The twenty-fifth exhibition of American paintings and sculptures will open at the Chicago Art Institute Nov. 5. The Jury for this exhibition is composed of the Art Committee of the Institute, and (Painters) W. M. Chase, Joseph de Camp, Daniel Garber, J. F. Murphy and Harry Walcott, (Sculptors) George E. Ganiere and Frederick Hubbard.

A collection of small American sculptures, selected by the National Sculpture Society of New York, will be a feature of the exhibition. There will be exhibited also the original plaster of the bronze statue of Lincoln, by D. C. French, erected at Lincoln, Nebraska.

An exhibition of recent works by F. C. Friescke will be shown here shortly, consisting chiefly of interiors, subjects forced upon the painter by the inclemency of the weather along the lower Seine Valley, where he spent the Summer. Mr. Friescke will go to Malaga, Spain, for the Winter.

George Aid has purchased a house at Bordighera on the Italian Riviera, and is at present painting there.

An exhibition of recent portraits by Louis Betts is now on at O'Brien's gallery. Among the presentments shown are those of Drs. William J. and Charles Mayo, painted the past Summer, of Frank G. Logan, painted last Spring, and one of Dr. Hirsch, painted during the Winter.

BOSTON.

Harvard University is soon to establish the first chair of prints known to exist anywhere, \$100,000 having been subscribed towards an endowment fund of \$150,000. Mr. Fitz-Roy Carrington will occupy the chair and, at the same time, will assume the position of curator of the print department of the Boston Museum.

Mr. Carrington has for the past fifteen years been connected with the New York firm of Frederick Keppel & Co. and is the editor of the Print-Collector's Quarterly, which publication, it is announced, will be taken over by the Museum.

By this arrangement, to take effect Mar. 1, 1913, Mr. Carrington will retire from Keppel & Co. The business will be carried on by Mr. David Keppel the other partner, who is soon to be married and will go abroad until March for his honeymoon.

A Portrait of Mrs. Julia Ward Howe, by her son-in-law, John Ward Eliot,

has been presented to the Bostonian Society, to hang in the Council Chamber in the old State House. The hands—through some misunderstanding between the artist and the committee—are still unfinished, and the picture will go back to Mr. Eliot's studio, that the mistake may be rectified.

When one recalls Mrs. Howe's fine vitality one can't help wishing that the note struck in her portrait had been a trifle more buoyant—even although it portrays her as a very old lady.

It is probable that Frank W. Benson's latest picture, "My Daughter," will find its permanent home in the Boston Museum, as the trustees have its purchase now under consideration.

WORCESTER (MASS.).

At a recent meeting of the Board of Trustees of the Art Museum resolutions were passed on the death of the Rev. Dr. Merriman, President of the Board of Trustees.

Dr. Merriman, who died at Intervale, New Hampshire, Sept. 18, 1912, was born and brought up in New England, and loved its people and institutions. When he came to Worcester in 1877 he entered eagerly into the life of its people and gave generous support to the welfare of the city. The friend and counsellor of Stephen Salisbury, at the latter's suggestion he became the first President of the Museum in 1896, and, from then on until his death, he devoted himself to the advancement of that institution.

An exhibition of original drawings by Orson Lowell is now on at the Museum.

The coming season promises to be a good one, and the following exhibitions are already scheduled: Dec. 8-Jan. 5, exhibition of works by Painters of the Far West; April 6-27, work of the Scandinavian painters and American painters of Scandinavian descent; date to be announced later, exhibition of important works owned in Worcester Co.

Recent acquisitions by the Museum include in oils: "Pool in the Woods," by George Inness; "Summer Day," by Alexander H. Wyant; "The American Girl," by J. Alden Weir; "The Bergamask Captain," by Giovanni Moroni, and a "Madonna and Child," by Rocco Marconi, noticed elsewhere. In addition to these paintings, the Museum has received 120 engravings of paintings by Turner, and 4 of Frank Brangwyn's best plates.

DETROIT.

Mr. Frederick K. Sterns has presented to the Museum a painting by Maurice Chabas, a contemporary French artist, entitled "Serenite."

The Museum has also received another picture from Mr. E. Chandler Walker, who has a fine collection of paintings of his own at Walkerville. The canvas is entitled "The Lesson," by Jean Geoffroy, a French painter born at Marennes in 1852.

Statement of the ownership, management, circulation, etc., of the American Art News, published weekly from October 15 to June 1; monthly in mid-June, July, August and September, at 569 Fifth Ave., New York, required by the act of August 24, 1912. Editor, James B. Townsend, 569 Fifth Ave., N. Y. Publishers, The American Art News Company (Inc.), 569 Fifth Ave., New York. President, James B. Townsend; Treasurer, James B. Townsend; Secretary, Charles M. Warnick. Owners or stockholders: James B. Townsend, 357 Lexington Ave., New York; Charles M. Warnick, 415 East 10 St., New York; Augustus W. Heaton, Carnegie Hall, N. Y.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Estate Clarence Postley, 100 Broadway, New York.

James B. Townsend, President.

Sworn to and subscribed before me this eleventh day of October,

Jas. W. Bulmer, Notary Public, No. 333 New York County. New York Registers No. 3385. Commission expires March 30th, 1913.

MACOMBER COMPANY, Inc. Insurers of Works of Art

Special attention given to this branch of insurance. The largest clientele in this country.
 51 WALL STREET, NEW YORK

F. J. NEWCOMB, President. A. R. SEARLES, Treasurer. A. H. DURBUR, Secretary.

—The—
Leading Framers
F. J. NEWCOMB MFG. CO.
 42 to 50 W. 13th St.
 Telephone 4290-4291 Chelsea NEW YORK

PICTURE FRAMES

Original designs on hand to select from for both Pictures and Mirrors.
 Etchings, Engravings and Other Prints
CLAUSEN ART ROOMS

621 Madison Avenue Near 59th St.

Bertschmann & Maloy

Insurance on Pictures, etc.

AGAINST ALL RISKS ANYWHERE

Most of largest art dealers our customers to whom we can refer
 18 EXCHANGE PLACE, NEW YORK

FRINK PICTURE LIGHTING

Is a guaranteed system of picture illumination, which brings out the characteristics of each picture. We make a specialty of picture and gallery lighting.

SEND FOR OUR BOOKLET
H. W. JOHNS MANVILLE CO.
 Sole Selling Agents for Frink Products
 NEW YORK AND EVERY LARGE CITY 1719

Steinway & Sons

Art Department

107 & 109 East 14th St. New York City

Consistent and harmonious constructional and decorative appointments of a home demand a piano case to correspond.

STEINWAY & SONS

will complete cases after artist's and architects' own designs, and under their personal supervision, always preserving the acoustical qualities of the instruments.

The Burlington Magazine

Illustrated and Published Monthly

Price One Dollar, Net

Edited by LIONEL CUST, M.V.O., F.S.A., and ROGER F. FRY, assisted by MORE ADEY

THE BURLINGTON MAGAZINE is recognized as authoritative on questions of Art and Art History from the earliest times to the present day. Its contributors are the highest authorities on their respective subjects. Its illustrations are finer than those of any other Art Magazine, and the reviews published in the Magazine form a complete guide to the Literature of the Fine Arts.

Among the subjects dealt with are:—

ARCHITECTURE	ENGRAVINGS AND DRAWINGS	MOSAICS
ARMS AND ARMOUR	FURNITURE	PAINTERS AND PAINTING
Books, Binding and Manuscripts	GOLDSMITH'S WORK	PLAYING CARDS
BRONZES	GREEK ART	SCULPTURE
CARPETS	IVORIES	SILVER, PEWTER AND PLATE
CERAMICS AND GLASS	LEAD WORK	STAINED GLASS
EMBROIDERIES AND LACE	MEDALS AND SEALS	TAPESTRIES
ENAMELS	MINIATURES	

A classified list of all the articles published up to date can be obtained gratis on application to our LONDON OFFICE

ANNUAL SUBSCRIPTIONS (including Indices) NINE DOLLARS, POST FREE

NEW YORK—Successors of Samuel Buckley & Co.
 244 Fifth Ave. and Twenty-Sixth St.

PARIS—9 Rue Pasquier

LONDON—17 Old Burlington Street, W.

EXHIBITION CALENDAR FOR ARTISTS.

NEW YORK WATER COLOR CLUB, 215 West 57 St.	
Annual Exhibition.	
Opening of exhibition	Nov. 1
Closing of exhibition	Nov. 24
ART INSTITUTE OF CHICAGO, Chicago, Ill.	
Twenty-fifth Annual Exhibition of Oils and Sculpture.	
Opening of exhibition	Nov. 5
Closing of exhibition	Dec. 8
PHILA. WATER COLOR CLUB, Penna. Academy Fine Arts, Phila., Pa.	
Tenth Annual Exhibition.	
Exhibits received	
Oct. 19-21	
PENNA. SOC. OF MINIATURE PAINTERS, Penna. Academy Fine Arts, Phila., Pa.	
Eleventh Annual Exhibition.	
Exhibits received	
Oct. 31	
CORCORAN GALLERY OF ART, Washington, D. C.	
Fourth Biennial Exhibition of Contemporary American Paintings.	
Exhibits received at the gallery	
Nov. 19	
NATIONAL ACADEMY OF DESIGN, 215 West 57 St.	
Winter Exhibition.	
Exhibits received	
Nov. 25-26	

WITH THE ARTISTS

The *Bronxville News* publishes in its issue of Oct. 11 an interesting article on George H. Smillie. In it Mr. Smillie gives reminiscences of his life. An excellent photograph of the painter is reproduced on the cover. The article should appeal to all lovers of Mr. Smillie's good art, and is a deserved compliment.

Laurence Binyon, English poet, dramatist, art-critic, lecturer, editor and translator, is scheduled to make a two months art lecture tour in New England and the middle west. Mr. Binyon is assistant keeper of the print department of the British Museum, and art critic of the *Saturday Review*. He has published many works on painting, among them "Painting in the Far East" and "Dutch Etchers of the Seventeenth Century."

Charles P. Gruppe returned to New York last week from Conesus Lake, N. Y., where he spent the Summer. He brought back a number of interesting out-door sketches. His exhibition of twenty canvases, which was shown at the Toledo Museum of Art during the summer is now at the Hackley Gallery, Muskegon, Mich.

Guy C. Wiggins spent the summer in New Brunswick, where he painted a number of attractive shore pictures, which he proposes showing this Winter, in exhibitions of his work in Cleveland, Washington and New York. At St. John's, N. B., he held an exhibition and sold several canvases.

Carleton Wiggins returned to his Carnegie Hall studio last week, after a Summer's painting at Lyme, Conn., and Central Valley, N. Y. He also found a number of paintable subjects at Moore's Mills, N. Y.

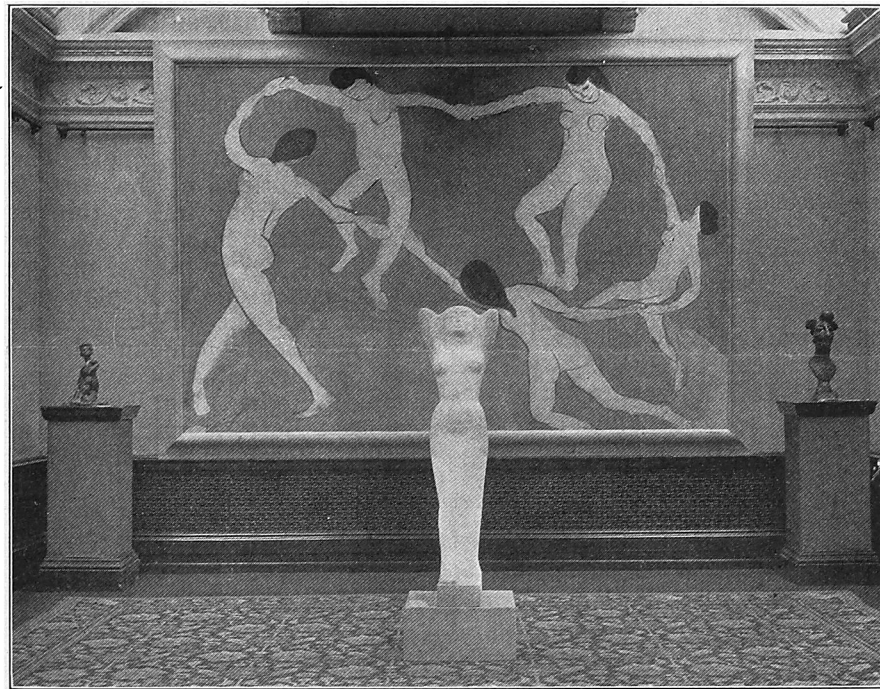
Louise L. Huestis spent the Summer at Southampton, L. I., where she painted a number of portraits. She is now at work on one of Mrs. James Breese, Jr., which is said to be exceptionally good.

William E. Plympton finds the Bronx a very satisfactory place for picturesque motifs. At his studio, 1931 Broadway, are a number of interesting landscapes, the result of his Summer and Autumn's work.

William E. Norton made some interesting marine sketches in Nova Scotia, where he spent several weeks. He has returned to his studio in the Miller Building, where last week he sold three canvases.

Mrs. Clara Weaver Parrish, who spent the Summer painting in France, has returned to her Van Dyck studio. The picture which she exhibited at the Spring Salon met with marked success, and was later invited for exhibition in London.

Sophie Brannan has returned to her Van Dyck studio, from Arkville in the Catskills, where she spent the Summer. She has brought back some interesting results of her work there.



THE DANCE,
By Matisse.

In the Impressionists Exhibition—London.

Elizabeth Gowdy Baker recently returned from her country studio at Greenwich, Conn., where she painted the portraits of Miss Ethel Nash, Mrs. Frederick Booth and Miss L. Linsted. At her studio, 981 Madison Ave., she will soon begin a portrait of Mrs. Hector Geiger. She is looking forward to a busy Winter.

Robert W. Van Boskerck, who has been painting at Keene Valley during the Summer, will return to his Sherwood studio about Nov. 1.

Charles Bittinger is spending a few weeks at Lyme, Conn. He will return to his studio in the Atelier Building soon after Election Day.

Lewis Cohen spent the early part of the Summer painting in Spain and later joined the Lyme Colony. He has returned to his studio, 27 West 67 St.

A. Muller Ury is painting portraits at Lenox. He will occupy his studio in the Atelier Building after Nov. 1.

Jerome Myers has taken a studio in Carnegie Hall, where he is painting some of his well known East Side subjects. His important canvas "The Night Mission" was recently purchased by the Metropolitan Museum. His wife, Mrs. Ethel Myers, who has for several years been known as a painter, has recently taken to modeling small sculptures. Her subjects are "Broadway Types" and she renders them with great skill and truth of expression. They are decidedly original and she will exhibit them at the Folsom galleries in January.

F. S. Church painted last Summer a number of interesting out-door sketches near his Summer studio at Far Hills, N. J., which was built by a friend and presented to him. At his Carnegie Hall studio he is at work upon a commission for Mr. Dudley Waters of Grand Rapids, Mich. The subject, which comprises several figures, is "The Ride of the Valkyrie," the owner being a lover of Wagner. The artist expects to make this his best picture. He has also under way two joyous, high-keyed canvases, in which he introduces his favorite "flamingoes."

Paul Dougherty, who spent most of the Summer painting on the Cornwall coast, England, has returned to America and about Nov. 1 he will occupy his studio, 33 West 67 St.

Louis Kronberg is expected at his Copley Hall studio in Boston from Paris next week.

Gaetano Capone, Jr., is settled for the Winter at his studio, 500 Fifth Ave. During the Summer he painted a number of subjects at Newport, among them the gardens of Mr. Pembroke Jones, and the residence of Mrs. William B. Leeds. He held a successful exhibition at Newport and also exhibited twenty-five canvases at the Doré gallery in London, a number of which were sold. His charming landscape "Old Chestnut Bridge, Bronx," which he recently sold, will shortly be shown at Knoedler's. He is now at work upon a full-length portrait of Mr. Thomas M. McKee.

John Flanagan is modeling a relief portrait of Mr. Eliphalet Adams Bulkley, president and founder of the Aetna Life Insurance Co. The work, which shows the subject seated in his office, will be cut in marble and placed in the entrance hall of the company's building in Hartford, Conn.

Mr. and Mrs. Henry B. Snell spent the Summer in Europe. During the early part of the season Mr. Snell had a class at Ravello, Italy, and later at Rothenberg, Germany.

ST. LOUIS.

The exhibitions of paintings owned in this city and the seventh annual display of selected American paintings which were on at the City Art Museum during the summer will continue through this month.

A collection of forty-nine canvases by Edmund H. Wuerpel, Director of the St. Louis School of Fine Arts is now on view at the City Art Museum. The museum has issued a catalog which sets forth the merit and qualities of Mr. Wuerpel's art, with illustrations of some choice examples.

By arrangement with the publishers of

Arts & Decoration,

the leading American monthly art magazine, we are able to offer yearly subscriptions to that magazine at half price to our readers, if ordered in combination with the American Art News.

American Art News - \$2.00

Arts & Decoration - 2.00

Special price both one year \$3.00

SAVE ONE DOLLAR

Send your order to the

American Art News Co.

569 Fifth Ave. - NEW YORK

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
25% discount succeeding issues.

TWO ATTRACTIVE STUDIO APARTMENTS TO LEASE. Spacious, airy, excellent light. \$780.00 and \$1,000 a year. The Chelsea, 222 West 23d St., New York.

The American Art News, having leased for a long term, a suite of offices on the ninth floor of the new and handsome Anderson Building, adjoining the northeast corner of Madison Ave. and 40 St., with exceptional light and air, both guaranteed for a term of years, has in said suite one good room, with excellent light, to sublet. Most advantageous for artist or representative of some light publishing or allied business, who wants good New York address and connection. The Company would act as representative for such business and attend to telephone callers, etc., in case of occasional or frequent absence without extra charge. Possession about Nov. 1. Address American Art News, 569 Fifth Ave.

Mathias Sandor has taken a studio at 140 West 57 st., where he is settled for the Winter.

Alethea H. Platt, who is building a studio at Woodstock will spend several weeks there this Autumn, where she will complete some of her characteristic American cottage interiors.

George R. Barse, Jr., spent a part of the Summer in the Island of Capri, Italy, where he painted a number of unusually interesting pastels, a group of which will be exhibited at the Powell Gallery, 983 Sixth Ave., from Nov. 6 to the end of the month.

Mrs. Alice P. T. De Haas spent the Summer painting at her Gloucester, Mass., studio. She is settled for the Winter in the Van Dyck.

Anna Fisher has returned from Herkimer Co., N. Y., where she painted all Summer, to her Van Dyck studio.

Willard Metcalf has returned to his studio in the Atelier Building.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

569 Fifth Avenue.

JAMES B. TOWNSEND, President and Treasurer,
569 Fifth Avenue.

CHARLES M. WARNICK, Secretary,
569 Fifth Avenue.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—31 Rue Tronchet.

PARIS CORRESPONDENT.—R. R. M.
See, 31 Rue Tronchet.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. 16 Doelenstraat
BERLIN.

American Woman's Club 49 Münchenerstrasse
Ed. Schulte 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

LONDON.

American Express Co. Haymarket St.

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann

American Express Co. 11 Rue Scribe
Munroe et Cie 7 Rue Scribe

Thomas Cook & Son Place de l'Opera
Students' Hotel 4 Rue de Chevreuse

Lucien Lefebvre-Foinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services a
nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines a
saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

The AMERICAN ART NEWS
COMPANY will remove its offices next
week to a permanent and handsome
suite on the 9th floor of the new An-
derson Building, 15-17 East 40th Street.

WARNING TO COLLECTORS.

We have learned that unusually
heavy importations of imitation Per-
sian and other Oriental rugs, and of
Persian and Babylonian wares, espe-
cially Rakka—have recently been made,
and that New York and the larger
American cities will soon be flooded
with cheap and poor imitations of not-
ed weaves and with ware of inferior
quality, which unscrupulous dealers
will endeavor to unload, and will, un-
less this warning is heeded, doubtless
succeed in unloading, on buyers and col-
lectors, not possessed of good knowl-
edge of weaves and wares.

All this stuff is passed through the
Custom House at a low duty, its true
quality and character being there
often frankly admitted by its import-
ers, and afterwards figures as genuine
or rare in the Galleries and auction
rooms of a certain class of dealers.

Again at the opening of another art
season, we would urge upon our read-
ers, the greatest care and caution in the
purchase of art works, and especially
now of claimed old Persian rugs or
Oriental potteries in any dealer's Gal-
lery or auction room, save those of es-
tablished reputation and proven worth.

We shall be pleased to recommend
to our patrons those houses which are
worthy of confidence in these lines.

THE FRENCH ART MUSEUM.

The protest against the newly or-
ganized French Museum of Art which
we published last week with all sincer-
ity and frankness, has brought ex-
pected support from artists and art lov-
ers from all over the country, and let-
ters of endorsement of our position and
argument on this question, continue to
pour in. We publish elsewhere two
sample communications, and would
welcome an expression of views from
other artists and art lovers who be-
lieve, with us, that the new movement
is apparently a snobbish and self-seek-
ing one on the part of certain promoters
at least, and that French art should
not be exploited here at the expense of
our own National art's upbuilding.

TWO COLLECTORS GONE.

The past summer saw the passing of
two noted art collectors—Ferdinand
Hermann and Charles H. Senff.

Mr. Hermann was a collector of dis-
criminating taste and his collection was
particularly mentioned by Dr. Bode on
his visit here last November, as one of
the most important in America, al-
though not known to art lovers.

Mr. Senff left a rarely good collec-
tion of pictures to his widow, appraised
at \$822,300 by Mr. George Durand-
Ruel as "expert," and a fine library.
The paintings in the collection are val-
ued by Mr. Durand-Ruel as follows:
"The Burgomaster," Franz Hals, \$150,-
000; Velasquez's "Portrait of Spinola,"
\$75,000; seven Corots valued respect-
ively at \$45,000, \$30,000, \$20,000, \$15,-
000, \$15,000, \$5,000 and \$3,000; Rem-
brandt's "Portrait of a Girl," \$50,000;
Franz Hal's "Self Portrait," \$10,000;
P. de Hoogh's "Interior," \$60,000; Hol-
bein's "Portrait of An Old Man," \$15,-
000; two Rubens' at \$10,000 each; a
Hobbema at \$20,000, and many other
valuable works. The collection was
especially mentioned by Dr. Bode on
his last visit here.

NOTED LIBRARY SOLD.

The valuable library, formed by Mr.
Beverly Chew, containing many rare
copies of Early English authors, pur-
chased recently by Mr. George D.
Smith for the figure he gave out as
\$500,000, has been just resold by him to
Mr. H. E. Huntington.

With this notable addition to his al-
ready important collection, Mr. Hun-
tington becomes the owner of one of the
finest libraries in the world.

NEW RUBENS COMING HERE.

A letter received this week from
Paris states that a new Rubens was re-
cently discovered in Belgium and pro-
nounced by "experts" as an authentic
work of the master. Dr. Max Rooses,
in a pamphlet, gives the history of this
work which is entitled "Holy Woman
Under the Apple Tree," and speaks of
it in high terms. The correspondent
states further that it has become the
property of Mr. H. Van Slochem, the
New York dealer. When seen by a
representative of the AMERICAN ART
NEWS, Mr. Van Slochem said that the
canvas with other masterpieces acquired
the past Summer will be shown at his
gallery, 477 Fifth Ave., this Winter.

LONDON ART AUCTION.

At Messrs. Puttick & Simpson's,
thirty six engravings in proof state
after Freudeberg and Moreau Le Jeune
were bought by Messrs. Quaritch for
£900.

NEW ART MONTHLY.

A new and elaborate monthly art
magazine, to be entitled New York Art,
is soon to publish its first issue. The
publisher is Mr. Frederic Fairchild
Sherman, who got out the Catalogs of
the collections of Mr. J. Pierpont Mor-
gan, and who is a friend of Miss
Green's, Mr. Morgan's accomplished
art Secretary and manager of his Gal-
lery. Dr. Valentiner, of the Metro-
politan Museum, is to be the Editor.
It is reported that Dr. Valentiner at
first declined the position, which he
thought might be inconsistent with his
Museum post, but that, after an intima-
tion from official sources that his edi-
torship of the new Magazine would be
favorably considered, he accepted the
position. It is further reported that
the new Magazine will have large fi-
nancial backing and will be conducted
vigorously, and with some knowledge of
art, viz., by other Lotus eaters.

MILWAUKEE.

The Milwaukee Art Society opened
its second session auspiciously last
week with an exhibition, to continue
until Nov. 1, of 42 Old Masters, repre-
senting the Dutch, Flemish, English,
German, Spanish and Italian schools of
the fifteenth-eighteenth centuries, all
loaned by the Ehrich Galleries of New
York, through the activities of Mr.
Samuel O. Buckner. The same Gal-
leries very generously bore all the large
insurance expense, so that the exhibi-
tion should be most profitable to the
new Society.

Space forbids publication of the full
list of the carefully chosen and repre-
sentative works shown, most of which
have been noticed in the ART NEWS,
when shown from time to time at the
Ehrich Galleries in New York the past
two seasons, but an idea of the general
high character of the display may be
obtained from the following names of
artists represented, among others, Ber-
ghem, Ochtervelt, Van de Velde, Van
Goyen, Victoors, Van Dyck, Rubens,
Moreelse, Sustermaans and Teniers,
Cranach, Beechey, Constable, Cotes,
Hoppner, Lely, Morland, Raeburn,
Reynolds and Wyatt, Le Brun, Mig-
nard and Nattier, Canaletto, Guardi,
and Furini, and Antolinez, Coello, Mu-
rillo, and Ribera.

EARLY DIRECTORY SOLD.

The first New York City Directory
printed in 1786 has just been sold by
Mr. George D. Smith for \$2,750 to Mr.
J. Clarence Davies. The book was for-
merly in the library of the late Robert
Hoe and it was purchased by Mr. Smith
at part I of the sale, May, 1911, for
\$2,275.

Among the private collectors who pos-
sess copies are Mr. Henry E. Hunting-
ton, who acquired his a short time ago,
when he purchased the E. D. Church
library, and Mr. Frederick R. Halsey,
who has one with the title page in fac-
simile. The New York Historical So-
ciety has two copies; the Public Library
one, slightly imperfect, and the Bar Asso-
ciation, the American Geographical
Society, and Columbia University each
have one.

IN MEMORIAM.

Louis R. Ehrich died in London Oct.
23, 1911—a true friend, a cultured gen-
tleman, a sincere and learned art lover
and connoisseur, an advocate always
of higher and better things—a loss, not
only to his family and friends, but to the
cause of art and social and moral ad-
vancement.

"So—wrapped in happy slumber now he
lies
Asleep—not dead—the good man never
dies."

WHAT OTHERS SAY OF US.

Editor *American Art News*.

Dear Sir:

Inasmuch as I am making collections of
paintings by our American artists for my
home—already more than fifty canvases—
THE AMERICAN ART NEWS is read with much
interest and pleasure in my family.

W. J. Johnson.

Johnstown, Pa., Oct. 11, 1912.

Editor *American Art News*.

Dear Sir:

I take pleasure in renewing my subscrip-
tion to your valued paper as I have always
found it most interesting. But this year I
am more than ever inclined to subscribe,
since it was through you that I was put into
communication with an art patron, and
thereby secured a very desirable commis-
sion for large, decorative paintings, which
will give me interesting work for all the
coming winter.

Herbert W. Faulkner.

Washington, Conn., Oct. 17, 1912.

MR. WIDENER'S VERMEER.

A special correspondent of "The
Sun," writing from Paris says:

"An interesting discovery has been
made in connection with the history of
the picture by Vermeer of Delft 'Wo-
man Weighing Pearls,' now in the col-
lection of Mr. P. A. B. Widener, of
Philadelphia.

"While the history of the picture can
be traced from May 16, 1696, when it
was sold at Amsterdam for 155 florins,
down to April 14, 1777, when it was
again sold in the same city, this time
for 235 florins, its subsequent owner-
ship until 1848, when it was sold at
Christie's, is very indefinite, practically
all that was hitherto known concerning
it being its sale at Munich on Decem-
ber 5, 1826, for 800 florins. The name
of the vendor on that occasion was un-
known to Dr. Hofstede de Groot when
he published the first volume of his re-
vised and rewritten edition of Smith's
'Catalogue Raisonné' of Dutch pic-
tures."

"That owner was, there can now be
no doubt, the late King of Bavaria. At
this sale it was purchased by the Duc
de Caraman (1762-1839), who was
French Ambassador in Vienna, where
he lived from 1815 to 1828. The Duc
de Caraman formed a fine collection of
pictures, which, on his return from Vi-
enna, he was compelled to sell, the auc-
tion taking place in the Salle Lebrun,
21 Rue de Cléry, Paris, on Monday,
May 10, 1830, and two following days.
The owner was described simply as
'M. le Duc de C—.' The sale cata-
logue is excessively rare, there being
apparently only two copies of it in
Paris, one in a private collection, the
owner of which is away from Paris,
and the other is in the Bibliothèque
Nationale.

"From the Caraman collection the
picture passed into that of a much more
famous collector, M. Casimir Périer,
whose collection was sent to Christie's
in 1848, when it was bought in or
bought for a member of the vendor's
family for 135 guineas (\$709). Its sub-
sequent history is too well known to
be repeated."

PROVIDENCE.

The Rhode Island School of Design
is giving its first special exhibition un-
til Oct. 27. Many of the pictures were
seen last summer at the Worcester Art
Museum and at the Albright Art Gal-
lery, Buffalo.

Among those represented are J. W.
Alexander, C. Beaux, J. De Camp, A.
B. Davies, H. G. Dearth, T. Dewing,
P. Dougherty, W. Gay, J. C. Johansen,
J. Lavery, J. Lie, W. Loring, G. Welch-
ers, R. Miller, W. Orpen, E. W. Red-
field, W. E. Schofield, A. Schmitt, G.
Symons and E. Tarbell.

Hughes Eliot has been installed at
the Museum School, to rearrange cer-
tain work there, notably the classes of
design.

LONDON LETTER.

London, Oct. 16.

I am able to announce that the celebrated collection of drawings by the Old Masters formed by John Postle Heseltine has just been purchased en bloc by Messrs. Colnaghi and Obach for a reported price of \$1,000,000. Mr. Heseltine has devoted fifty years in forming this collection, which contains 78 Rembrandts, 9 Durers, 32 Watteaus, 18 Bouchers, and works by Michael Angelo, Ghirlandaio, Carpaccio, Fra Bartolommeo, Rubens, Van Dyck, Claude Lorraine and others—600 in all.

The question of the reconstruction of the Regent Street Quadrant is once more to the fore, and once again the irreconcilable conflict of opinion as to how the work should be carried out makes a decision extremely difficult. That the requirements of the shopkeeper and the interests of his customers should be first consulted would appear to be self-evident, but the architectural enthusiast is apt to overlook this essential, probably in consequence of the difficulty of reconciling the practical with the aesthetic. That it is important that this, one of the most prominent thoroughfares in the whole of London should be built on sound and beautiful lines, all are agreed. It is to be hoped that eventually the creative genius will arise who will present us with the design that shall impress us as being the inevitable thing and that he will moreover find it possible so to adapt it that it shall partake of the individual character of the street of which it is to form a part.

The new Grosvenor Gallery reopened its doors with an Inaugural Exhibition of chosen pictures and announces among its forthcoming fixtures, shows by The National Portrait Society and the International Society of Sculptors, Painters and Gravers. The new rooms prove to be admirably adapted for the advantageous display of art works, and are lighted with great discretion. An exhibition of modern work, which includes such names as those of Lavery, Strang, Orpen and Rothenstein needs no eulogy. The mention of drawings signed with the respective names of Muirhead, Bone and Joseph Pennell will also have due significance.

Tudor House Reconstructed.

The Tudor House belonging to the late 16th century, and removed in the early part of this year by Messrs. Gill and Reigate, of 73 Oxford St., W., from its original site in Ipswich, and cleverly reconstructed by them with the most meticulous care as to detail, is an interesting example of what can be achieved now-a-days in the removal and re-erection of old buildings. This beautiful piece of genuine Tudor architecture boasts some magnificent paneling, while the ceilings are constructed with fine old oak beams, richly carved. The windows are mullioned, and the exterior of the house is adorned with some especially interesting wood-carving. Another feature of this exhibit lies in the fireplaces, which have been preserved in their original state. It is not surprising that the latter-day craze for antique furniture has created the desire for appropriate houses in which to place it, and now that the art of restoration has been brought to such a degree of perfection, the enjoyment of a genuine house of the Middle Ages has been brought within the realm of possibility. England still holds, hidden away among remote villages, removed from the onslaught of railway and motor car, many a fine old panelled house which only needs the hand of a skilful restorer to renew the glories of its past.

Although it would be folly to shut one's eyes, as so many of its devotees are inclined to do, to the artistic limi-

tations of photography, the present Exhibition at the Suffolk St. Galleries of the Royal Photographic Society is a revelation of its possibilities at the hands of the expert photographer. Portraiture finds excellent exponents in Frederick Hollyer and Furley Lewis, both of whom are adepts in the composition and lighting of a subject without sacrifice of the character of the sitter. A cloud study by Fred Judge is a happy record of a beautiful aspect of nature, and William Farren's pictures of bird life are particularly to be noted.

The Medical Society at their Galleries, 7 Grafton St., W., are showing an interesting collection of casts of portrait medals by Italian artists of the Renaissance, dating from the middle of the 15th to the early part of the 17th century. The medallist of this period stood in very much the same relation to his day, as does the miniaturist of more recent times and, thanks to the perfection to which he brought his craft, we have a whole portrait gallery, as it were, of the interesting personalities of the Renaissance. The D'Estes, the Medicis and the Kings and Queens of Europe were all immortalized in medals, and some splendid examples of the skill of Pisanello, Caradosso, Matteo de Pasti and Gamberello are among the exhibits. It is not surprising that the collection of portrait medals is so rapidly growing in favor.

Matisse is well represented in the Post-Impressionist Exhibition by a number of canvases in which he has developed his methods of simplification to such a degree that some at least of the essentials of his subjects have had perforce to be omitted. This notwithstanding his figures, as for instance, those in his canvas entitled "Portrait au Madras Rouge," which are extraordinarily life-like and arresting, while his nudes testify to his ability for bold draughtsmanship, even though this may be rigorously denied full play in such compositions as "Conversation." To follow M. Picasso in his latest excursions into "Post Impressionism" is by no means easy to the uninstructed. That he has no desire to present things as they are is sufficiently obvious; it would, however, be vain to assert that any sensation even remotely connected with "Buffalo Bill" is produced by his picture of that title, and the same may be said of others of his works. As experiments they are no doubt valuable, but we are inclined to think that his point of view is too scientific to make any very direct appeal. The exhibition includes some specimens of Post-Impressionist sculpture by Matisse, and the English sculptor, Gill. The statue in Portland stone by the latter, lent by Mr. Roger Fry, shows a fine feeling for line and is a powerful piece of work.

Scotch National Gallery.

The new arrangements for the housing of the National Gallery of Scotland have not only conferred on Edinburgh a stately and imposing edifice but have enabled the Trustees to bring out of their enforced seclusion a number of interesting works of art which formerly they lacked sufficient room to display. Among these are drawings by Fragonard and Rubens, a fine study in chalk by Watteau and pastels by Allan Ramsay, all of which are worthy of the prominent positions they now occupy. Monticelli's "La Fete" enriches the walls with its mellow color, and one of the most decorative of Albert Moore's many decorative canvases, "Beads," is also well hung. The Diploma pictures of The Royal Scottish Academy are also on view in an adjacent building. These include works by William Orpen, Sir James Guthrie and Miss Katherine Cameron.

L. G. S.

PARIS LETTER.

Paris, Oct. 16, 1912.

The display of decorative art at the Salon d'Automne is too important to be overlooked. The two schools, the technicians and the colorists, are both well represented. Among the colorists pre-eminent is André Mare, who exhibits an important group, a bit too audacious, to be frank. There are some cubic lubrications, by Duchamp Villon, while Groult is progressing wonderfully. His dining room is perfect. I like less the girl's bedroom where the blue paper is too loud for that of the seats.

The feature of the dining room, by Frank Scheidecker, is the stamped shiny copper plates all over the ornamentation. His art is sober and elegant. Husseur's small room is amusing. Bigaux shows a bedroom and a studio for young maids. I like Miss Lloyd's girls' bedroom, which is clear and light, finely gay and young. Major-elle's style is severe, as shown in his library desks in walnut and rosewood.

Hellé and Hellé send a charming ensemble, a nursery with dolls, wooden animals, etc. Sue and Huillard exhibit a study communicating with a smoking room-library. The first room is severe in style, the second a contrast—"tres fantaisiste," as a fact but somewhat tiring. Dufrene with Leroux has composed an effective study for M. Watel. His library, also done in collaboration with Leroux, is rich and discreet, a violet and gold symphony—and a real masterpiece. Paul Follet exhibits some important "ensembles." His dining room in green, cream and violet tones, with hand painted curtains, is delightful. His boudoir is tastefully furnished with tea table, glass case, writing desk and ornamented with decorative panels by Charles Guérin. The Hall of Plumet is clever, the Villa of Sezille ingenious. Seltersheim's exhibits are not yet ready, alas!

"The Golden Section," at the Galerie de la Boetie, has an attractive title—but what a terrible show it is. The Cubists are afraid of their own appellation, evidently. To think that men like Albert Gleizes, Duchamp, Pierre Dumont, Picabia, Valenci, might have been decent painters!

Another show I must not forget is that of Baroness Helga von Cramm's watercolors, at the Galerie Marcel Bernheim, which is well worth seeing.

Auction Sales.

The Hotel Drouot has seriously opened its doors. The second session of the Henri Boucherez sale is going well. The prints were sold last summer. Antique coins, medals, curios, engravings and miniatures are now being dispersed. The first day's sale produced \$2,300. A trial coin dated XI Fructidor An VI in pure "Bell Metal" fetched \$40, and one lot of bronze coins \$111.

In the Museums.

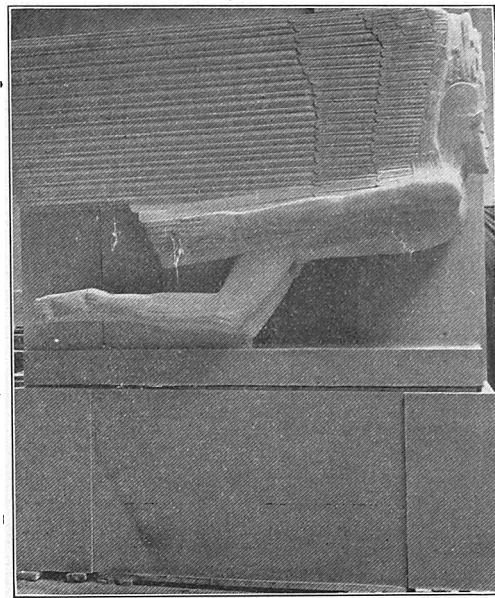
At the Louvre the installation of the Delort de Gléon collection, composed of Persian and Arabian works of art is proceeding.

A pastel portrait of Mme. de Sevigné has been presented to the prefect of the Seine by Mme. de Laubespin for the Carnavalet Museum. It is by Nanteuil, King Louis XV's draughtsman.

The Opera Museum is richer by a portrait of Tamburini, by Ary Scheffer. The same institution has 6,000 books of French and foreign songs, now at the disposal of readers.

With the Dealers.

M. Jacques Seligmann has returned from England, where he bought rare art works of all kinds, including some most valuable oils. In a conversation last week he told me that the Morgan Tapestries, after being exhibited in Berlin, may be loaned for some time to the South Kensington Museum.



Sculptured figure of a male Sphinx, modeled by Jacob Epstein of London for an English Committee, to be placed over Oscar Wilde's tomb in a Paris cemetery, but which placing is forbidden by the French Government.

(Published exclusively in AMERICAN ART NEWS by sculptor's permission.)

Apart from these special and routine displays, the exhibitions opened are mostly those already described in the ART NEWS, of which the most important are that of Indo-Persian miniatures and textiles at the Pavillon de Marsan, where a deserved success is regarding the organizers, and the "Année Pictoriale," at the Galerie Haussmann, where throngs go to see the canvases by Harpignies, Besnard, La Touche, Luigini, Frank Boggs, Grosjean, Duffault, Selmy, and others.

At "La Malmaison" there is the exhibition of water colors and drawings, by G. P. Bagetti (1764-1830), and at "Bagatelle," the annual show of the Artists of Neuilly. At the Galerie Alard are pictures by Cottet, Chabas, Dagnan-Bouveret, Dinot and René Ménar, and at the Galerie Jules Gauthier, canvases by Naudin, Dufet and Fourcault.

Gorer, of London, will hold in November a show of Oriental China here. Mr. William Salomon, of New York, has left several thousands in the hands of Paris dealers. Gimpel and Wildenstein sold him Fragonards and Watteaus, Duveen, English pictures, others, furniture and china . . . but I must not tell more.

Mr. Charles Brunner is expected soon from South America. He has done well there, having a wealthy patron who introduced him to many good houses.

R. R. M. SEE.

BURNE-JONES AT THE TATE

Although not large, and by no means comprehensive, the present Exhibition at the Tate Gallery of the work of Burne-Jones is sufficiently well selected to give a very fair indication of the various aspects of his peculiar genius. It would be vain to assert that his canvases make the same appeal as they did in the early days of Pre-Raphaelitism, but nevertheless his extraordinary pictorial gift is still there, as undeniable and as individual as ever it was. In addition to the pictures, there are numerous studies which enable the student to trace the artist's methods and observe the painstaking manner in which he achieved his ends. The Rossetti influence is strong in the two water-colors of "Sidonia von Bork" and "Clara von Bork," relics of the early days of his art, before it had found its perfect expression. A fine study for "The Mirror of Venus," shows the artist at his best, so far as his modelling of the figure is concerned. He seems to have never carried out any work which was not at least superbly decorative.

Moulton & Ricketts

(Successors to Arthur Tooth & Sons)

**PAINTINGS
Water Colours**AND
Original Etchings
ALWAYS ON VIEW

537 Fifth Avenue, New York

Katz Galleries

103 West 74th Street, New York

AMERICAN PAINTINGS
Engravings, Etchings & Framing
Special Agents for **Rookwood Pottery****RUDOLF SECKEL**

31 East 12th Street New York

Rare and Old Etchings, Engravings, Mezzotints and Color Prints
ARTISTIC FRAMING**ALBERT ROULLIER**

PRINTSELLER

Original Engravings and Etchings by Dürer, Rembrandt, Meryon, Whistler, Haden, Cameron, MacLaughlin, Masson, Nanteuil, Edelinck, OLD ENGLISH MEZZOTINTS, etc.
410 South Michigan Boulevard, Chicago**R. GUTEKUNST**Original Engravings and Etchings by Dürer, Beham, Rembrandt, Ostade, Van Dyck, Meryon, Millet, Whistler, Seymour Haden, Cameron, MacLaughlin, Muirhead Bone, etc.
10 Grafton St. Bond St. London, W.**WM. B. PATERSON****Pictures**

OLD AND MODERN

5 OLD BOND STREET LONDON

THE PERSIAN ART GALLERIES,

Lustrated Pottery, Glasses, Bronzes, Miniatures, MSS., Textiles, etc.

The result of recent exploration and excavations in Persia, may be seen at

128 New Bond Street, London W.

**NETHERLANDS
GALLERY**

Pictures by the Ancient Dutch, Flemish and Early English Masters

11A KING STREET, ST. JAMES', LONDON
(Two doors from Christie's)**Brown-Robertson Company****Original Etchings
Fine Reproductions**NEW YORK: 23 UNION SQUARE
CHICAGO: FINE ARTS BUILDING**FOR SALE—Four Aubusson
Tapestries of the 18th Century**
after cartoons by Lancret. Subjects: Four Ages. Set is nine feet high and widths are seven, ten, thirteen and fifteen feet. Beautiful colorings. Now on view.J. B. Tiffany's Studio, Steinway Hall
109 EAST 14th STREET

W. Merritt Post has given up his studio at 27 West 67 St., which he occupied for several years, and is now permanently settled in his studio at West Morris, Conn., which he recently built.

WITH THE DEALERS

Mr. Edouard Ziegler of the Reinhardt galleries accompanied by Mrs. Reinhardt, is due to arrive on the George Washington today.

Mr. Charles R. Williams of the firm of Thomas Agnew & Sons of London, arrived from London this week.

The galleries of Mr. Victor G. Fischer, 467 Fifth Ave., are now in order for the season, and have been hung with a collection of selected Old Masters.

Lovers of the English School of Painting should pay a visit to the Henry Reinhardt galleries, 565 Fifth Ave., where five half-length portraits—two by Beechey, two by Opie and one by Hoppner, are now shown.

Mr. Roland Knoedler is booked to sail on La Provence from Havre today, due to arrive here Saturday next.

Extensive alterations and additions to the Galleries of C. J. Charles, No. 718 Fifth Ave., at the S. W. corner of 56th St., are nearly completed. These alterations and additions will more than double the floor space already occupied for the display of early English furniture, rare tapestries and hangings, porcelains, art objects, etc. There are two new galleries, each over 130 feet long and some 40 feet wide, one which occupies the basement floor, and the other a new one on the top of the building. While both have excellent light, the last is superbly lighted from the top, and is beautifully proportioned with a fine old Georgian mantle and fireplace. Mr. Charles, who arrived from London last week on the Mauretania, is now at the galleries.

An important and beautiful Egyptian Bronze Venus was recently sold by the Kelekian Galleries to Professor H. C. Parker, the explorer. The work, which has only recently been excavated at Luxor, is said to be one of the largest antique Bronze Venuses in the world, and is of the time of Ptolemy, 1st century, A. D. It is remarkably graceful, has great beauty of color and an unusual patina.

Oils by F. Ballard Williams will be shown at the Macbeth galleries, 450 Fifth Ave., beginning Nov. 5, for a fortnight.

Mr. Louis Ralston, while abroad the past summer, was fortunate enough to secure a canvas by Ribera called "The Supplication of St. Peter." It is a strong and characteristic example of the artist, and was formerly in the collection of Lord Polworth.

Messrs. Kouchakji Freres, 7 East 41 Street have recently imported several fine and important pieces of Eastern earthenware. Perhaps the best pieces are a Ninth Century Rakka refect-metallic vase with inscriptions; a Ninth Century Rhages bowl with figures in the centre, and the interior and exterior of the border with inscriptions, and a large pear-shaped Rakka vase with inscriptions in relief. The galleries have also on display Persian and Babylonian potteries and Oriental rugs—all interesting to the collector.

The Anderson Auction Company will sell on the evening of Oct. 28, part III of the Benson J. Lossing library, many items of historical interest including autographs, prints and broadsides of Colonial times, the Revolution, the War of 1812, the Mexican and Civil wars.

Mr. Edward Milch has opened his first exhibition of oils at his gallery, 939 Madison Ave. The display, which includes the work of thirty-nine artists, is a choice one, and includes some of the best examples of the men represented. It is the intention of Mr. Milch to hold regular exhibitions of American art works from now on.

Mr. N. Perk Van Leth, who has for the past few years been in charge of the Sales exhibitions at the National Academy of Design, and who is also well known in other art lines, will be associated with Mr. Milch.

The artists represented in the present display are: J. F. Murphy, L. Ochtmann, C. H. Hawthorne, E. Carlsen, E. H. Potthast, R. M. Shurtleff, F. B. Williams, C. Wiggins, W. S. Robinson, A. T. Van Laer, A. Groll, G. H. McCord, F. W. Kost, Bruce Crane, W. Ritschel, J. H. Dolph, C. C. Cooper, R. W. Van Boskerck, C. B. Coman, L. Cohen, C. Rungius, A. O'Kelly, G. Beal, E. Lawson, F. R. Greene, C. Yates, R. D. Gauley, W. H. Drake, G. C. Wiggins, F. De Haven, C. W. Eaton, J. Redmond, G. H. Macrum, A. E. Millar, G. Cimiotti, Jr., I. A. Joseph, E. L. Field, M. Weyl and F. Huntchins.

Mr. E. L. MacGuire has sold the lease of his galleries, 8 East 46 St., and will open a gallery of modern paintings in Los Angeles.

KLEINBERGERS TO MOVE.

The Kleinberger Galleries will remove Jan. 1 from 12 West 40 St. to No. 709 Fifth Ave., in the Kelekian Building, formerly the Woodbury-Langdon Mansion, 56 and 57 Sts.—an admirable location. The new galleries will occupy the entire third floor, with access by commodious elevators, and as they have superior light, will be admirably adapted for the display of the choice Old Masters, the specialty of the old and well-known house of Kleinberger. Mr. Sperling, of the firm, arrived last week from Paris and will superintend the removal of the galleries.

METROPOLITAN MUSEUM.

The pictures in the Mrs. Holden's collection include "Portrait of a Lady as Saint Catharine," ascribed to Angelo Bronzino, from the Riccardi Gallery, Florence; "Pieta," ascribed to Jacopo Bassano; "Virgin, Child and Angels," by Neri de Bicci; "Madonna and Child," by Francesco Botticini, and ascribed to Ghirlandaio in the catalog; "Virgin and Child," by Lorenzo di Credi; "Virgin, Child and Saints," in a landscape, ascribed to Catena; "Saint Francis Receiving the Stigmata," a panel by some Florentine of the fifteenth century; "A Horse Race in the Streets of Florence," Florentine, fifteenth century. "A Madonna Adoring the Child," attended by angels, of the Florentine school, late fifteenth century; "Madonna Adoring the Child," landscape background, with small figures of Tobias and the Angel, ascribed to Della Francesca; "Adoration of the Shepherds," with the monogram of Albert Durer, by a German artist of the sixteenth century; Altarpiece of the Madonna, Child and Saints, which Mr. Jarves thought the work of Giotto; "Crucifixion," of the Italian school, sixteenth century, ascribed to Sodoma.

There are also a "Portrait of Sixtus IV.," of the Italian school, sixteenth century; "Portrait of a Florentine Doctor," attributed to Ghirlandaio; "The Death of the Virgin," by Polidoro Lanzani, and ascribed to Tintoretto; "Madonna and Child" of the school of Leonardo da Vinci; "Madonna and Child Enthroned with Saints," by San Severino; "Madonna and Child," school of Luini and attributed by Dr. Siren to this master himself; "Portraits of a Gentleman and His Wife," by Giovanni Battista Moroni. "A Procession from a Castle," of the Italian school of the fifteenth century; "Virgin and Child," school of Di Cosimo; "Virgin, Child and Angels," school of Di Cosimo; "Madonna and Child," octagonal panel, ascribed to Starnina; "Portrait of Giuliano de Medici," Florentine school, fifteenth century; "Sketch for a Ceiling," by Tiepolo, and allegorical figures of Summer and Autumn, attributed to Tibaldo Pellegrino and which Mr. Berenson believes to be by the Veronese painter Paolo Farinati.

P. & D. Colnaghi & Obach**Publishers by Appointment
to His Majesty****Experts and Dealers in Paintings,
Drawings and Engravings by
Old and Modern Masters :: ::****13 and 14 PALL MALL EAST**—AND—
168 NEW BOND STREET**LONDON**

(Established 1760)

Dr. Jacob Hirsch**Munich, Germany**

364 Rue St. Honore

Arcisstrasse 17 (Place Vendome)

Telephone 6834 Telephone 326-46

Cable Adr., Stater Cable Adr., Stater

**NUMISMATICS,
GREEK AND ROMAN
ANTIQUITIES,
High-Class Works of MEDIAEVAL
AND RENAISSANCE ART****CHARLES
BRUNNER**11 rue Royale
PARIS**High Class Pictures
by the Old Masters****Sackville Gallery, Ltd.****OLD MASTERS—WORKS of ART**

28 Sackville St., Piccadilly, London

C. & E. CANESSA**Antique Works of Art****Paris: 125 Champs Elysees****Naples: Piazza di Martiri****New York: 479 Fifth Ave****HAMBURGER FRES.****Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture****PARIS**

362 Rue St. Honore

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

P. W. FRENCH & CO.
6 EAST 56TH STREET, NEW YORK

RARE ANTIQUE

Tapestries, Furniture
Embroideries and LacesALSO OTHER ART OBJECTS FOR
MUSEUMS AND COLLECTORS
Formerly 142 Madison Avenue

H. Van Slochem

**Old
Masters**477 Fifth Ave., New York
(Oppo. Public Library Entrance 2 E. 41st St.)15 Rue de la Rochefoucauld
—PARIS—

Kouchakji Freres

7 E. 41 St., New York City
3 Rue Taitbout, Paris*Rakka, Babylonian and Persian Potteries. Iridescent glass, and enameled glass. Oriental rugs, etc.*

Guaranteed Genuine

C. J. DEARDEN

OLD CHAIRS, etc.

7 East 41st Street New York

**STEINMEYER
ET FILS**

HIGH CLASS OLD PAINTINGS

PARIS, 3 Place du Theatre Francais

COLOGNE: NEW YORK:
Domkloster, 3 34 West 54th Street

IMPORTANT SALES IN BERLIN

NOVEMBER 26, 1912

Catalog No. 1661, with 71 phototype plates and introduction by Dr. M. Friedlaender, 15s.
Catalogs can be inspected or obtained on application at American Art News Office.**The Remarkable Collection of the late
Dr. FR. LIPPMANN**

the former Director of the Royal "Printroom" of Berlin

Paintings of the 14th till the 16th Centuries

by Domenico Cozzarelli, Barthel Beham, the master of the "Heisterbach altar," Adriaen Isenbrant, Dirk Vellert, Lorenze Costa, the master of the "Death of the Virgin," Jacopo da Sellaio, Lucas Cranach, Hans von Kulmbach, Bartolo di Fredi, the master of "Messkirch," Jean Bellegambe, etc., etc.

Sculpture in Wood, Stone, etc.

by the leading Masters of the 14th-16th Centuries. Renaissance and 18th century Furniture. Objects of Art of the 15th and 16th centuries.

**Rudolph Lepke's Kunst-Auctions-Haus,
BERLIN W. 35**

BUFFALO.

The Fine Arts Academy will celebrate its fiftieth anniversary next month. From its founding with the enthusiasm of youth, through the discouragements and struggles of the '60s and '70s, up to the time when the munificence of Mr. Albright brought renewed hope and light, the Fine Arts Academy for half a century, has been steadily drawing nearer the goal of its ambitions—that elusive goal which is at a distance now only through the higher aims and even loftier ideals of those who have labored so long and so hard to make the Academy what it is today, the most potent and living influence for education of every citizen in a finer realization of the good, the true, and the beautiful. On Nov. 11, 1862, when the thunder of the cannon at Antietam and Fredericksburg could almost be heard, a group of fifteen gentlemen, their eyes turned to higher things than fratricidal strife and giving no heed to the unpropitiousness of the time, met in the office of Messrs. Bowen and Rogers, in Erie St., and constituted the Academy of Fine Arts, whose first president was Henry W. Rogers. Only two other cities of the country, both infinitely larger in population, can claim a similar organization of a date prior to Buffalo's. The Metropolitan Museum of New York was not founded until several years later.

An event of such significance to the city and to art deserves, and will be accorded, a celebration of fitting dignity and impressiveness. The form of this celebration, chosen in singular accord with the character of the noble Greek temple which has for the last seven years been the home of the Academy, and the Greek pageant, to be given in the Albright Gallery in November has been pronounced as the ideal manner of commemorating the event. It is assured that this celebration will be the most interesting art event in the history of the city. Joseph Lindon Smith, noted for his artistic direction of pageants and such celebrations in this country as well as abroad, and a well-known archaeologist and artist, came on from Boston to look into the matter, and was impressed with the possibilities for a Greek pageant, presented by the sculpture court of the gallery.

The committee in charge of the event consists of Mrs. J. J. Albright, Mrs. Charles Cary, Miss Sage, director of the gallery, and Messrs. Frederick DeP. Townsend, Urquhart Wilcox, Edwin S. Dodge, Edward B. Green, architect of the gallery, and the president, Mr. W. H. Gratwick, and art committee of the gallery, consisting of Messrs. W. A.

Douglas, W. O. Chapin, and George Cary. The music is in charge of Mr. William S. Waith, the accomplished organist of the First Presbyterian Church, and of Mr. Philip Becker Goetz, scholar and poet, who has identified his name with the gallery by the inspiring hymn written for its dedication. The Greek dancing will be in charge of Mr. C. H. Van Arnum, Jr., which insures the most careful attention to every detail. Active preparations are being made for the event, which will probably be held on two nights, the dates now in view being Tuesday and Wednesday evenings, Nov. 26 and 27.

The pageant, however, will not be the only means taken to commemorate the golden jubilee, for, during at least two weeks in November all the special exhibitions will be taken down, and in their place there will be installed throughout the galleries an exhibition of all the most worthy pictures ever owned by the Academy. It is safe to say that the various acquisitions of art works have fairly reflected the general knowledge and taste of the respective years in which they were made, and in this retrospective exhibit will be most interestingly illustrated the growth and development of art culture in Buffalo.

The 39 works by John Lavery, shown at the last Carnegie Display at Pittsburgh, now hang in the Albright Gallery until November. The display is retrospective—it goes back to the famous canvas, "The Bridge at Gres" (1883), and "The State Visit of Queen Victoria to the Glasgow Exhibition" (1888), down to his most recent portraits.

CLEVELAND.

After a Mediterranean cruise and a visit to the art galleries of Spain, Miss Georgie Leighton Norton, attended the International Congress for The Development of Teaching of Drawing, at Dresden, Aug. 12-17 last. The Congress, which was formally opened by H. R. H., Prince Johann Georg, Duke of Saxony, and was attended by many people distinguished in the art world, proved a great success. The fifth congress will be held in Paris in 1916.

There is on now an exhibition of works of well-known American artists, brought from New York by Mr. Gage, at the Rorheimer Studios.

At the Korner and Wood Gallery there is now an exhibition of Brangwyn etchings, also a loan exhibition of children's portraits by Miss Mundy.

The exhibition of the works of J. H. Donahay at the Taylor Galleries, is of great interest to the local art world.

THE
Ehrich Galleries**"Old Masters"**

of ALL THE SCHOOLS

463-465 Fifth Ave. at 40th St.
NEW YORKSpecial attention given to
expertising, restoring and
framing of paintings

Also Rehanging of Collections

H. O. WATSON & CO.

601 Fifth Avenue
NEW YORK**Works of Art
Marbles
Period Furniture**THE
Folsom Galleries396 Fifth Avenue (bet. 36 & 37 Sts.)
NEW YORK**Selected American Paintings
Rare Persian Faience****Paintings by
AMERICAN ARTISTS**Choice Examples always on View
Small Bronzes—Volkmar Pottery**WILLIAM MACBETH**

450 Fifth Avenue New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

London Osaka Kyoto Boston

YAMANAKA & CO.254 FIFTH AVENUE
NEW YORK**WORKS OF ART FROM THE FAR EAST**Classified Exhibitions of Interesting
Objects are held in our New Galleries**JULIUS
BÖHLER**

WORKS OF ART

HIGH CLASS OLD PAINTINGS

**MUNICH: BRIENNERSTRASSE 12
NEW YORK: 34 West 54th Street**

E. M. HODGKINS

*Works of Art
Drawings
and
Pictures*

630 Fifth Avenue

LONDON PARIS
158b New Bond St. 18 Rue de la
Ville l'Évêque

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

320 BOYLSTON STREET

**Scott & Fowles
Company**

Dealers in Superior

PAINTINGS

OF THE

Old and Modern Schools

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

556-558 Fifth Avenue,
Bet. 45th & 46th Sts.

London, 15 Old Bond St.
Paris, 23 Place Vendôme

**THE RALSTON
GALLERIES**

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

567 FIFTH AVENUE

J. & S. GOLDSCHMIDT

Purveyors to the
Principal European Courts

Old Objects of Art

New York: 580 Fifth Avenue
Paris: 33 Avenue de l'Opéra
London: 20 Woodstock Street
New Bond Street
Frankfurt a/M.: Kaiserstrasse, 15

**Galerie Heinemann
Munich**

HIGH CLASS PAINTINGS OF
THE GERMAN, OLD ENGLISH
AND BARBIZON SCHOOL



The G. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 5
High-class Old Paintings and
drawings.

ARTZ & Du BOIS

Formerly MAISON ARTZ

ESTABLISHED 1893

Lange Vijverberg 14, THE HAGUE, Holland
Modern Paintings and Water Colors

Bonaventure's Galleries

High Class Paintings
Works of Art Rare Books

601 FIFTH AVENUE

Opposite Altman's

Galerie Kleinberger

9 Rue de l'Echelle
PARIS

12 West 40th St., New York



Ancient Pictures

Specialty Dutch,
Flemish Schools

Henry Reinhardt

Modern and Ancient

PAINTINGS

NEW YORK

565 FIFTH AVENUE

CHICAGO

536 SOUTH MICHIGAN AVENUE

PARIS

12 PLACE VENDOME

CHARLES

718 Fifth Avenue, N. Y.

EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.

Tapestries, Early English Furniture
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES.

RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

Shepherd Bros.

27 King Street St. James's, London

Oil Paintings

by the

EARLY BRITISH MASTERS

**BLAKESLEE
GALLERY**

358 Fifth Avenue
Knickerbocker Building

Early English, Spanish
and Dutch Paintings

ALSO

PRIMITIVES
of the Italian School

SELIGMANN & Co.

Genuine Works
of Art

7 WEST 36th STREET

New York

PARIS
23 Place Vendôme.
57 Rue St. Dominique
(Hotel Sagan)

LONDON, W.
12 Old Burlington Street.

**E. Gimpel &
Wildenstein**

HIGH CLASS
OLD PAINTINGS

OLD DRAWINGS

AND

WORKS OF ART

PARIS

NEW YORK

57 Rue La Boétie

636 Fifth Ave.

FRANK PARTRIDGE

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

741 FIFTH AVE.

NEW YORK

**LEWIS AND
SIMMONS**

*Rare Objects of Art
and Old Masters*

581 Fifth Avenue
NEW YORK

LONDON
180 New Bond St.

PARIS
16 Rue de la Paix
22 Place Vendôme

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

Cottier & Co.

REPRESENTATIVE PAINTINGS

WORKS OF RODIN & BARYE

ART OBJECTS
DECORATIONS

Cottier Galleries

3 EAST 40th STREET

**Kelekian**

OBJETS de COLLECTION

Rare Rugs, Egyptian, Greek
& Roman Antiquities, Per-
sian, Hispano-Moresque, Per-
sian, Italian Potteries, Gothic
Sculpture.

709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
CONTINENTAL HOTEL - CAIRO

Victor G. Fischer

ART GALLERIES

*Old Masters
Exclusively*

467 Fifth Ave., New York
Opposite Public Library